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ABSTRACT

The general design of this book is that of a step-by-step self-instructional program leading toward the writing of poetry. It consists of 156 exercises which lead the student from writing about a picture and poems to kinds of poetry and techniques for writing poetry (alliteration, assonance, consonance, onomatopoeia, metaphor, simile, rhyme, meter and stanza form, and technique and imagination). Some of the frames or exercises require only seconds to make the appropriate response and others require up to twenty minutes; often there is no one correct answer. To make the program personal, the student is asked to make a choice or state a preference at several points in the program. (HOD)

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WRITING POETRY
A SELF-INSTRUCTIONAL APPROACH
(Developmental Edition)

Bureau of Educational Research
University of Utah
Salt Lake City, Utah 84112

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A number of people have contributed significantly to the development of the program. Joe E. Kirk, poet, helped in selection of supportive material and in conceptualizing the early design. Diana Allen and James Tanner contributed to the linguistic analysis that provided the necessary foundation for the teaching of the use of poetic devices. Leroy K. Johnson selected the Haiku and Tanka used, and conducted tryouts of material. Greg Christensen experimented with procedures for eliciting free written responses. Marcus Smith did considerable rewriting and organization of this version of the program. Sister Rose Clare conducted a search of literature for ideas on the teaching of poetry. The Project Director is grateful to all these people, others who have helped, and to the teachers and students who cooperated in tryouts.

NOTE TO THE INSTRUCTOR

No one has ever explained why some people must become artists while for others any artistic endeavor is a boring drudgery. What is obvious, however, is that particular artistic skills are not something everyone needs to learn. Imaginative writing is not a necessary skill. Satisfactory lives are lived by people who never write poems or stories.

In recent years much has been made of creativity. In large part this concern is the result of a sentimental, over-zealous democracy. The logic seems to run, some people are talented, creative artists; surely, with the proper training, everyone could be. What is overlooked is that persons can be creative in many ways. There is almost no aspect of living which cannot be handled in a creative manner. Artists comprise only a small portion of creative people. Among businessmen, housewives, college professors, manual laborers, everywhere are encountered those people who bring that extra spark to living which makes life richer, more faceted and interesting to live.

So, for most students, the value of a course like this one, one in which they are encouraged to write something for themselves, lies in the added sensitivity they will develop in their reading. Attempting to write will give them insight into the problems encountered and solved by professional writers. They will learn to recognize when a writer has done something worthy of appreciation. The best students will develop a feeling for the intricacies of really fine writing. They will learn to see far into what they read, to the symbolic and structural values.

A smaller group of students will go even further. From their experience with one art form they will begin to extrapolate to life itself. They will develop a new way of viewing themselves, the world about them and their own relationship to that world. They will begin to become artists at living. For these few life will manifold itself. The experience of one lifetime will equal the lives of scores of their peers who have not developed this special skill.

Infrequently there will be a student destined to become a writer. For this young person a course in writing can be of incalculable value. On the one hand it can make him aware of his talent and desire. On the other, it can teach him skills which might otherwise take him years to learn on his own.

Of course, at the far end of the spectrum are those students for whom such a course will do nothing. The danger is that it is often impossible to tell one sort of student from another. The student who seems to be doing wonderfully may have fooled you. He may only be a good

student, one of those youngsters who quickly grasps what is expected and produces it, learning little more than how to be an even better student. And somewhere in your class, among the seeming fumlbers, may be a quiet, unexciting student inside of whom something really profound is beginning to stir. It may be weeks, months or years before this new interest becomes evident, longer yet before it reaches fruition.

Care should be taken to avoid discouraging or stifling anyone. Even among professional writers it is difficult to distinguish the good ones from the merely proficient ones. There are so few objective criteria. Attempting to make qualitative judgments about beginning student writers must be nearly impossible.

Above all, imaginative writing should be gone at in a spirit of fun. If it is not fun, what value can it have? For most students it will have none. Taken too seriously, graded too stringently, it will become no more than just one more exercise in an English class, in short, another trial to be endured. Imaginative writing is using the imagination. Dreaming is fun. Writing a poem or story is a kind of dreaming. It can be fun, too. Writing is making up things.

At the simplest level we are, as imaginative writers, concerned with reproducing dreams through the medium of writing. The primary concern is with stimulating the imagination, making it work. At the level of this course it would be foolish to become too critical about what is imagined. We want to teach methods of making the imagination work even when it seems to have bogged down. We want to expand the imagination and we want to make the student more aware of his imagination, what it does and can do, and why. Finally, we want to begin to familiarize the student with those writing techniques which will enable him to set forth the product of his imagination in a literary fashion.

As far as practicable, the student should be allowed to proceed at his own speed. If he wants to repeat exercises he should be allowed to. He should be allowed to return to earlier exercises and if he wants to forge ahead of the class, that should be permissible also. Class discussions with student participation can be invaluable. Talk to the students about what they are doing. Read some of their work to the class. Have certain students explain what they were attempting to write, then open to discussion with the class whether the attempt was successful or not, in what ways it failed or succeeded.

The general design of this book is that of a step-by-step program leading toward the writing of reasonably competent poems and stories. When first conceived, it was thought that there should be two books, one containing the program to be used by the students, the other, a book of

instructions and explanations, to be used by the instructor. On reflection, however, the authors wondered why there should be any secrets kept from anyone. Why shouldn't the students have ready access to everything the authors could say about writing? The conclusion was that they should. Thus, everything is combined in a single volume.

Contributing to this decision was the realization that the instructors administering this program will not all be equally familiar with imaginative writing as a craft. And of course for the experienced instructor what does it matter? Yet for him, for the instructor new to the business, or for anyone attempting to use this book, the best advice we can give is to use it and observe the results and make modifications in your use of it based on your own experience and judgment.

Finally, it is important to note that this is a developmental edition of a program and that the major developmental work comes the first 63 frames. Beyond that the program is still quite sketchy and far more uneven in quality.

TO THE STUDENT

Poetry is not a set of lines with endless rhymes. It is not writing so many measures per line or in some particular meter. Poetry is what poetry does. You may write a poem that is not poetry. There are poems that are defined in terms of so many lines, so many syllables per line and such and such a rhyme scheme. You don't, of course, have to have rhyme to have a poem. As Dylan Thomas wrote:

Poetry is what in a poem makes you laugh, cry, prickle, be silent, makes your toenails twinkle, makes you want to do this or that or nothing, makes you know that you are alone and not alone in the unknown world, that your bliss and suffering is forever shared and forever all your own. All that matters about poetry is the enjoyment of it however tragic it may be.

This self-instructional text on writing poetry is designed to help you write poems that are poetry. We do ask you to experiment endlessly with form, meaning, and sound. However, in the last analysis you are on your own. Whether or not you have written poetic poems must be judged in terms of their effect on you or others whenever or wherever something in your poem comes whistling or whacking through to the willing or wary reader.

Often one hears it said, "I've got a book in me, if ever I get around to writing it." The feeling that, "I can talk, therefore I can write," is common. It is an easy error to make. Writing, after all, is only words, one thinks. It's a kind of talking in print, isn't it?

Drawing, on the other hand, requires particular skills not so generally common as talking. A piece of paper, pencil or charcoal, and in a very few minutes it becomes obvious to the beginner that he knows nothing about drawing. He readily admits there is much to be learned about the medium.

It is helpful to think of writing as a medium. Words are the essential element of that medium. Words are to writing as paints are to painting. In the hands of a fine painter something transcendent happens to the pigments he uses. Looking at the final product of the artist, the painting, the viewer is conscious not of the pigments but of what the painter has done with them. The artist uses the paints and other materials and tools of his art to create something which transcends the mere raw materials. Canvas, paints, brushes, they are only a means to an end.

In the same sense that painting is not paint, writing is not words. Words are only the most primitive element of writing. Everyone has a few words on hand, the problem is how to use them in such a way as to come up with a little writing.

Most students will have sufficient vocabulary to begin writing. They will also be familiar with some of the simpler elements of technique, such as grammar and punctuation.

Imagination is common to us all, but to use it requires discipline, the ability to stimulate and direct the imagination in a desired direction. It is not sufficient to daydream. For a writer the imagination must become an effective tool. It is with these three elements, words, technique and imagination, that the exercises in this book will be concerned.

It will not always be possible to keep our enquiries neatly compartmentalized, this exercise dealing with one aspect of the craft, a second with some other. In writing they are so interwoven that it becomes impossible to tell if the writer is using technique or imagination. In fact, the writer is always using everything all at once. The successful writer so weds the various elements of his craft that they become a separate sense or skill.

In going through this program you will be required to write many pages of material. Writing, after all, is writing and there is no way to get around the actual work of putting pen to paper. The more you write the more you will learn about writing. Failing to accomplish something often teaches as much as succeeding. The important thing is to try, try again and again. Then discuss what you have done. Try to think of ways to improve your writing, then write again.

1. Respond When Requested. This program or text does not involve only reading. You will often be asked to write and talk. Other times you are asked only to make a choice between alternative answers. In all cases where you make a response it will be useful to you for some next step in the program.
2. Follow the Frame Format. There are a variety of types of frames or items in this program. Some of them require only seconds to make the appropriate response and others require up to twenty minutes. Often there is no one correct answer. In those cases you can only check to see that you did what was asked. When there is a correct answer write your answer before reading the answer given in the text.
3. Take the Accurate Track. At several points in the program you will be asked to make a choice or state a preference. Typically, your choice will dictate a certain track through the program. This is one way of making the program personal. It is a way of giving you the power to decide what you will study...or how long you will study it. Thus, follow directions carefully to keep on your preferred track. If you wish to go back and review at any time use the Table of Contents as a guide.

4. Feedback to the Programmer. Whenever you disagree with the text or find it confusing or unpleasant or particularly helpful or exciting, make a note of it right in the book in the margin or elsewhere. Any reaction of this sort which you can give to the author will help to improve the program in the next revision.
5. The Poetry Writing Workbook. You should receive a poetry writing workbook. It is a book with blank pages. You should do all your writing in that book. Begin by writing your name, grade, age, teacher's name and date. Then write as you are instructed to do.

For Example: The first exercise, "number 1" calls for you to write about a picture. This is what you do: Read the instructions carefully. Turn to the first blank page in the workbook. Write #1 (and the date and time) and then write as you are instructed to do. When you finish that put down the time and go on to exercise number 2 doing the same.

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1. Look at the picture on the next page. Study it carefully. Do you find some things that remind you of your own activities or reactions or experiences? Look until one or more things strikes you strongly and then write anything that comes to your mind. Begin writing now and keep writing for 10 minutes. If you get stuck and can't write more just look at the drawing again or look at what you have written and if it reminds you of something else write it. Write in your workbook. When you finish writing go on to frame number 2.
2. Go back over what you wrote and find a phrase or group of from 2 to 10 words that make you personally react strongly with some emotion such as laughter, crying, feeling alone or not alone, makes you afraid or makes your spine tingle or toes twinkle. Underline the one group of 2 to 10 consecutive words that does this to you and then go on to frame 3.
3. Go back over what you wrote again. This time find a sentence or two that says something you feel you could talk about for hours and have something new to say almost every minute. Draw a line to box in those words like we have done for this sentence and then go on to frame 4.
4. Go back again to what you wrote for frame 1. This time circle any single words or 2 or 3 words together that you like very much for any reason. Whatever turns you on. Then go to frame 5.
5. Look over what you have underlined, boxed-in and circled on your own free writing. Write in your workbook the number of the box which best represents your feeling about what you wrote.

would hate	would prefer	have no	would probably	would very
to write	not to write	preference	like to write	much like
more about	more about	either way	more about it	to write
it	it			more about
				it

1

2

3

4

5

You may also write any comments that come to mind. Then go to frame 6.

6. Now go back over the material and pick out a sequence of things that say something you want to say. Pick things that go together to tell a story that has a beginning, a crisis or conflict and an ending or resolution.

1(a)

(Drawing)

7. Write a poem now using the sequence of ideas you have recorded. Make the poem 10 lines long. Use any form you wish. You may use any rhyme scheme you wish or even no rhyme scheme. You do not have to rhyme. You may have any length of line you wish, any number of syllables per line and any meter. You may look back at your previous work. When you finish go on to frame 8.
8. Now revise your poem until it has the effect you want it to have. Change any part you wish so that it helps you to say what you want to say and how you want to say it. Use any poetic devices or tricks you want to get the effect you want in meaning, form, feeling, or sound. Look back as much as you need to. When you complete the task go to frame 9.
9. At this point you have approximated the steps which might have been followed by a professional writer. Of course he would not have needed to think about the process of his own writing. It would have gone on automatically. But, nevertheless, he would have gone through steps like these in coming to his near-final draft of his poem. Now the writer would allow the poem to "cool off" while he worked on other writing. Then he would come back to it to make more revisions. Most writers have ways of getting many bits of imaginative writing down on paper. We will now have you repeat the process of writing a poem, but take it step by step with more practice.

The purpose of this exercise is to stimulate you to write down on paper more of what is in you, more of how you see the world around you. Look again at the picture in the beginning of this book. Collect other pictures yourself or look at some collected by your teacher. Write from the pictures not about them. Follow these instructions for your writing:

- a. Write at least 15 reactions in your workbook for 15 separate occasions, numbering each one as follows: 9a (1), 9a (2), 9a (3), etc. to 9a (15).

Each time you write must be a separate occasion. You may write more than once a day but separate each writing by at least 15 minutes. Also, each time you write do not write more than 10 minutes nor less than 5 minutes.

Use a variety of ways of reacting to the pictures. The following list suggests different points of view or ways of writing about what you see. Use all of them at least once:

- (1) Write about it as if you are seeing it for the first time, as if it were totally unfamiliar to you.
- (2) Write about anything in it that frightens you.

- (3) Write about only the favorable things in what you see.
- (4) Describe what happened without using any feeling words (e.g., exciting, depressing, sad, happy) or any judgment words (e.g., good, bad, valuable, worthless, right, wrong). Just describe what is there or what happened or might have happened.
- (5) List all the topics you can related to what you see. List all the characters you can think of. List all the sources of information to find out more about what you see.
- (6) Describe what might happen if you touched, shook, tasted, smelled, or listened to anything you see in the picture.
- (7) Talk to someone else about what they saw or how they acted. Discuss your differences in reaction. Write about that.
- (8) Describe ways you could change any objects or happenings in the pictures to improve them.
- (9) Describe what would happen if people stopped doing some of the things shown in the pictures. Make up other "what if" situations and describe the consequences.
- (10) Describe what you would see if you were a camera with a close-up and telephoto lens; a slow-motion and fast-motion speed; an x-ray lens that allowed you to see into pants pockets, purses and boxes, or a time machine attachment to allow you to see the past or future.

After you have finished writing 15 or more reactions to the pictures using the above techniques go on to frame 10.

10. Now go back to the material you wrote in response to frame 9. Pick some of the material you would like to work with and complete the steps you did in frames 2 to 8 for that material. Write in your workbook numbering each response for frame 10 as follows: 10 (2), 10 (3), 10 (4), 10 (5), 10 (6), 10 (7), 10 (8).
11. Go back again to frame 9 and pick out some other ideas to write about. Again repeat the steps you went through in frames 2 to 8 for this new material and number your writing in the workbook for frame 11 as follows: 11 (1), 11 (2), 11 (3), 11 (4), 11 (5), 11 (6), 11 (7), 11 (8).
12. Go back again to frame 9 and repeat the same process outlined in frame 10 and 11. Do this as many times as you wish until you have written all the poems you care to based on the material in frame 9. Then go on to frame 13.

FINISHING THE FIRST POEMS

13. You now have no fewer than four poems. These four poems may be thought of as having been carried through all but the final revision. However, if you feel they can yet be improved on the basis of what you learned feel free to rewrite them as many times as you feel necessary before carrying them through the program suggested below. When you finish any further rewrites, or if you choose not to continue rewriting, go on to frame 14.
14. Look over the four poems you have written. Pick out the one you like best, the one you feel will be most readily revised into a finished poem. Read it carefully and then see if you can say what the poem is about by reducing it to a simple statement of only a few words. Write the statement in your workbook. For instance, your poem might be:

about seeing everything more beautiful after you fell in love,
about the unsatisfactory relationship between a boy and a girl,
about a disliked relative,
about trying to smile when your lips are cracked.

If you find you are stuck, cannot decide what your poem is about, discuss it with other members of your class. At this point it is important that you develop a strong idea of what your poem is about. When you have finished, go on to frame 15.

15. Now that you have decided what your poem is about, re-examine it. Determine:
 - a. which parts are clearly what your poem is about,
 - b. which parts seem to say little or nothing of what your poem is about.

In your workbook make a legible copy of your poem leaving enough room between its lines and at the margins to enable you to write notes and line revisions. Indicate by underlining once those parts of the poem which fall under the heading "a" listed above. Indicate by underlining twice the parts of the poem which fall under heading "b" listed above.

16. Read this little poem aloud to yourself until you are able to go through it without stumbling. Try to feel the words in your mouth, what your mouth does as it forms the various words. Listen to the way the poem sounds as you read it. You will find, when you have read it enough times to be comfortable with it, that each word, each line, can be said in only a certain way. Most of the members of your class will, if they read it aloud enough times, reach a

point where they are reading it in a nearly identical manner. When you have finished go on to frame 17.

the prince of the crickets
found solace
in the bud of the flowering sun
and as the day spread
like the wings of a bright moth
he sang his oldest song

17. Now, read your poem aloud to yourself several times, until you read it smoothly and easily. Decide which lines are the ones which are fun to say, the words which combine for nice, pleasing or interesting sounds. Bear in mind that word groups which create a pleasing sensation in the speech organs, the mouth and throat, will tend to be pleasing to listen to. This is not always the case but it is more often true than not. When you have finished go on to frame 18.
18. Having learned how your poem feels and sounds, go through it now, circling the lines which are most fun. The lines which seem to have no interesting sounds, or the least interesting sounds, box in. Make a line from the "circled words" to the margin of the paper and label it "most fun." Make a line from the boxed words to the margin and label it "not interesting." When you have finished go on to frame 19.
19. What lines represent the most intense and original ideas in your poem? This is a very difficult question to settle. Probably you will be wise not to entirely trust your own judgment. Discuss your poem as it relates to this question with other members of your class. Have them read it and give you a reaction.

Ideas as well as words and phrases can be trite, or just patently wrong. If your poem argues for the spherical nature of the earth, it is a correct view of the earth, but since almost everyone knows that already, the idea is trite. If your poem argues for a flat earth it is arguing incorrectly, that is, for something which is patently false. Examine your poem carefully for trite or false ideas. *

Now go through your poem, circling the lines containing the best ideas and boxing in the trite and false ideas. Draw a line to the margin again for these and label them "best ideas" and "trite and false ideas." When you have finished go on to frame 20.

* Of course, a poet might want to use a trite argument or a false argument, but to be successful it would have to be done in a special way.

20. We are going to make a judgment about poetry which will subject us to criticism from some quarters. We are going to say that a poem exists only in its particulars, that is, a poem is the images it creates. A poem happens, makes itself known, in terms of how those images are made to happen. But the image is not communicated by stating the idea. Rather it is communicated by presenting the evidence from which the idea is to be recognized. Certain patterns of objects or actions make the idea happen. Ideas coming from images are more convincing and have more power than stated, abstract ideas. They are more poetic. *

Now you must go through your poem again, deciding which lines create images, word pictures of things and actions, and which lines fail to create images, those which state ideas rather than creating images from which ideas emerge naturally. For example, look at the two poems below. One states the idea and the other makes it happen with images.

Poem A

(states the idea)

In Spring flowers come out suddenly. Some of them are strange and others are very common.

Poem B

(makes it happen)

Spring is like a perhaps hand (which comes carefully out of Nowhere) arranging a window, into which people look (while people stare arranging and changing placing carefully there a strange thing and a known thing here) and changing everything carefully.

Now circle the lines or groups of lines in your poem which present the best images. Lines which fail to present images should be boxed in. Again make lines from the circled and boxed words out to the margin and label them "best images" and "no images."

-
- * There are poets whose interest takes them far from the use of images. Frequently their poetry is excellent. It is the best judgment of the authors, however, that the most direct route to achieving skill at poetry writing lies through learning the use of imagery. What the students do with their skill, once it is learned, is the business of the students. We are not trying to teach them to be particular kinds of poets. Rather, we want to give them the skills and insights which will enable them to be any kind of poet they may discover they want to be.

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Poem A

(states the idea)

In Spring flowers come out suddenly. Some of them are strange and others are very common.

Poem B

(makes it happen)

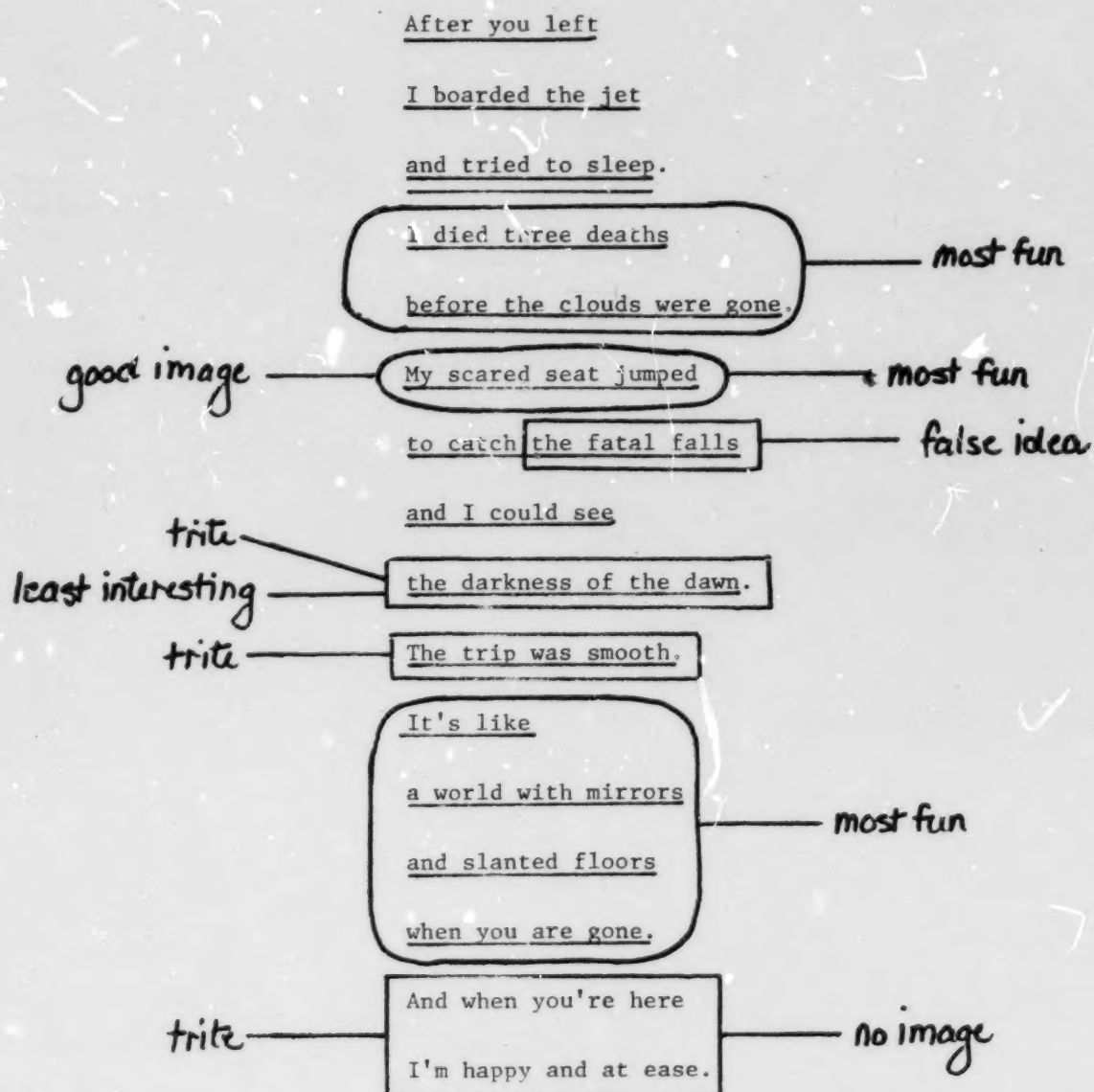
Spring is like a perhaps hand (which comes carefully out of Nowhere) arranging a window, into which people look (while people stare arranging and changing placing carefully there a strange thing and a known thing here) and changing everything carefully.

Now circle the lines or groups of lines in your poem which present the best images Lines which fail to present images should be boxed in. Again make lines from the circled and boxed words out to the margin and label them "best images" and "no images."

-
- * There are poets whose interest takes them far from the use of images. Frequently their poetry is excellent. It is the best judgment of the authors, however, that the most direct route to achieving skill at poetry writing lies through learning the use of imagery. What the students do with their skill, once it is learned, is the business of the students. We are not trying to teach them to be particular kinds of poets. Rather, we want to give them the skills and insights which will enable them to be any kind of poet they may discover they want to be.

Now check your marked up poem against the one below for "form."
If yours is marked up like this go on to frame 21. If not, check with a fellow student or the instructor.

Example of Form of a Poem Following
the Exercises in Frames 15 to 20



21. By a system of marks you have indicated the good and bad qualities of your poem. You have:
- indicated the lines which seem most relevant
 - indicated the lines which have no relevancy to your poem or have little to do with what your poem is about.
 - indicated the lines which are fun to read and listen to.
 - indicated the lines which are least fun to read and listen to.
 - indicated the lines which represent the most intense and original ideas
 - indicated the lines which are least intense and original
 - indicated the best images
 - indicated the lines which are most obviously not images.

FINISH READING ALL THE ABOVE MATERIAL IN FRAME 21 BEFORE BEGINNING TO WORK ON THE REQUESTED RESPONSES BELOW.

You will now move parts of your poem to the next blank page in your workbook. Work line by line from the top and proceed in this manner:

- Every line which is underlined once is to be written as it occurs in your revision of the poem in frame number 15. If underlined twice, omit.
- Every group of words, line or lines which is circled in is to be written as it occurs in frame 15.
- Words, lines or groups of lines which are neither boxed, underlined or circled are to be included as they occur in frame 15. If they are boxed and circled or underlined once, include the line(s) boxed in.
- Any word, line or group of lines which is boxed, and boxed only, is to be omitted.
- Words, lines or groups of lines underlined twice are to be omitted.
- Where lines are omitted the space they would normally have occupied is to be left vacant
- When you have finished moving your poem to the next blank page as instructed, you will have a poem with holes in it.

When you have finished go on to frame 22.

22. Compare your poem to the one below. Your poem should resemble in general appearance the one in the example. If it does go on to frame 23. If it does not, re-examine the material in frame 21, looking for mistakes you might have made. If you can find no mistakes which would account for your transcribed poem's being incorrect, discuss the frame 21 process with your fellow students or the instructor. Discover what you have done wrong, then go through frame 21 again, using another blank page for your response. Then go on to frame 23.

Example of Form of a Poem Following the
Exercise in Frame 21

After you left

I boarded the jet

I died three deaths

before the clouds were gone.

My scared seat jumped

to catch

and I could see

The trip was smooth

It's like

a world with mirrors

and slanted floors

when you are gone

23. Read through your poem as it now exists following frame 22. Try to think of it as a potentially new piece of work, one which is not necessarily connected with the former version of it. Ask yourself if its meaning has been altered in any way. Is it still about what it was formerly about or would it be wise to redefine what it is about? If the answer to this question is no, continue on to frame 24. If the answer is yes, decide what your poem is now about. State what it is about in as few words as possible and write it at the top of the most advanced version of your poem. Then go on to frame 24.
24. The continuity of your poem will have been destroyed by the loss of these parts removed in frame 22. You will have to restore its continuity by writing new parts to restore those removed. As you work, bear in mind why the parts were removed. Check back to your earlier draft (frame 15) to refresh your memory. As you write, try to make your new parts more appropriate to the whole of your poem than were the parts you removed. When you have finished go on to frame 25.
25. There should be many lines in your poem which are good in some ways, bad in others. Work back and forth between the copy of your poem in frame 15 and the most recent version of your poem (frame 22). Work line by line. Note what is wrong with each line in frame 15. Experiment with better ways of saying what you wanted to say, then enter your best version of each faulty line in the appropriate place as an annotation to your most recent version (frame 22). When you have gone through your entire poem, go on to frame 26.
26. You have not yet finished the final revision but, by this time, you will have begun to tire of it. ~~You will have become blind to it in a way that will make it difficult to see it in a fresh, imaginative way.~~ For the time being it will be a good idea to work on something else. Use your second poem and carry it through the processes outlined in frames 14 through 25. Use the workbook for your writing. When you have finished go on to frame 27.
27. If you wish to work on the other two poems you wrote, do so. When you have finished, go on to frame 28. If you do not intend to work on any more of the poems, go to frame 28 now.
28. Return to the most advanced version of your first choice poem (frame 22). By this time your poem will be sufficiently marked with annotations to make it difficult to read. Make a new copy of it in your workbook, a copy which includes the best revisions you have made to this point. Then go on to frame 29.
29. It has now been some time since you last worked on the revision of your first poem. You should be able to see it more clearly now, with a greater freshness than was possible at the time when you suspended revising it. Read through it now, as it appears in

your workbook, especially looking for faults you may have overlooked earlier. Also, be particularly aware of the changes you have made. It frequently happens that in the heat of revision a poet will make a change which seems, at the time, to be an improvement but which, during a later reading, reveals itself as not fitting the poem. If you find any of these lines, check back against the lines which it replaced. Often it will turn out that an earlier line was the best line after all. If no line seems quite appropriate, you will have to write a new one. Try a lot of different ways of doing the line until you find one you think is appropriate.

As you work your way through your poem ask yourself these questions (you will recognize them as being the same ones you have been asking all along but they remain important):

- a. Do all the parts contribute to the poem?
- b. Are all the parts consistent with what the poem is about?
- c. Is the language of all parts of the poem pleasing (fun) to read and listen to?
- d. Do all the ideas of the poem avoid being trite?
- e. Does the poem present images?
- f. Is the poem a continuous whole? Do all the parts fit easily together?

Whenever you find yourself answering ~~no to one of these questions~~ you should make an appropriate change in your poem. Revise your poem in frame 28 and then go on to frame 30.

30. Recopy your revised poem from frame 28 to this frame. If you have followed the instructions carefully to this point and worked as hard as you could at providing the requested responses, you have come close to exhausting what you can do on your own for your poem. It is time to subject your poem to the criticism of your classmates. Have several members of your class read your poem, comment on it and make suggestions about it. Whenever a suggestion or a comment is made which seems apt, make a note of it. Keep these notes on the poem page and those following. When you have all the comment you feel is worthwhile go on to frame 31.

NOTE:

There is a considerable and natural reluctance to accept criticism. The tendency is to react with the feeling of: "Who does he think he is, anyway." But the value of criticism can be so great, particularly for student writers, that it is well worth the effort and considerable pain involved in accepting criticism with good spirit.

Criticism is a part of the learning process. You must become aware of where and how you have failed before you can increase the measure of your success.

Occasionally, when a fellow student dislikes one of your lines or groups of lines, he will suggest an alternative way of writing, complete to the least detail. Sometimes his suggested passage will seem so perfect that you will be unable to find a satisfactory alternative of your own. Should this happen, don't be afraid to utilize his suggestion. Though you run the risk of his being able to say, "I practically wrote the poem for him," you will learn much, providing you take the trouble to analyze why his lines are superior to your own.

Of course not all criticism is equally good. You will have to continually decide which criticism will be helpful, which of no value and which detrimental. As you continue through this book you will become better at making these judgments. It is, after all, a matter of experience. And in the end you will not trust the critics as much as you will your own judgment. But it will always be necessary to listen to a variety of critics.

31. Using the criticism you have recorded, revise the faulty lines in your poem by annotating the copy of it in frame 30. Then go on to frame 32.
32. Make a last, careful survey of your poem. Be certain you have corrected everything you wish to correct. When you have satisfied yourself that it represents the best work you can do, recopy it in a legible fashion. ~~When you have finished,~~ go on to frame 33.
33. The poem which you have copied onto frame 32 is a tentative final version. However, as you continue through this book you will gain greater skill at and insight into poetry writing. As you do so you will be better equipped to improve this one poem you have already written. You are encouraged to return to it from time to time, to read it over again. Whenever you feel you can revise it to advantage, do so. Never feel that anything you have written is necessarily finished. Come back to all your work periodically to see if you can make it better by carrying it through an additional revision.

When you have finished reading this frame, go on to frame 34.

34. Return to the revised version of your second poem in frame 26. Carry it through the processes outlined in frames 28 through 32. When you have finished go on to frame 35.
35. There are fourteen major steps in writing which you have followed. They are listed below. Go back and review them if necessary.

- Step 1. Writing down the material for a poem (frames 1 and 9).
- Step 2. Analyzing the material for poetic values (frames 2, 3, 4, 5).
- Step 6. Writing a tentative sequence of events for a poem (frame 6).
- Step 7. Writing a tentative poem (frame 7).
- Step 8. Analyzing your tentative poem to decide what it is all about (frame 14); what parts are relevant (frame 15), what parts are interesting or fun or pleasing (frames 16, 17, 18), what parts are most original or best ideas--not trite (frame 19), what parts create images rather than just "tell" (frame 20).
- Step 9. Revising the tentative poem to make it conform to the criteria in frames 14-20 and coming up with a new revision copy (frame 25).
- Step 10. The first cooling off period in which you work on something else (frame 26).
- Step 11. Second revision based on same criteria as in step 8 (frame 29).
- Step 12. Getting comments and criticisms from others (frame 30).
- Step 13. Revising on the basis of criticisms of others (frame 31).
- Step 14. Making a clean copy of the poem (frame 32).

Roughly, the fourteen steps you have gone through fall into five major writing steps. They are:

- (1) Choosing material (frames 1, 2, 3, 4, 5, 9).
- (2) Writing a rough poem (frames 6, 7).
- (3) Polishing the poem (frames 14-25).
- (4) Obtaining comments and criticisms (frame 30).
- (5) Revising on the basis of critical reaction (frame 31).

Look carefully at the five points listed and the fourteen points above. Go through them point by point, checking back to the text

to make certain you understand the steps involved in each. When you do not understand what is involved in a given step, check back to refresh your memory. When you feel you thoroughly understand what is involved in each of the points listed in this frame go on to frame 36.

36. Return to frame 9 and choose one of your responses from which you have not yet tried to write a poem. Copy it into your workbook. When you have finished, go on to frame 37.
37. You are going to write a new poem using the 14 steps outlined in frame 35. As you work refer back to the original frames only when you are stuck, unable to think of what to do next. Write from the response you have copied onto frame 36. Carry your poem to completion. When you have finished go on to frame 38.
38. Choose another chunk of material from frame 9. Write another poem following the instructions outlined in frame 35. As new ideas occur to you about how to write poetry make a note of them following the poem. When you have finished go on to frame 39.
39. You should now have many notes concerning what you have learned about your own poetry writing. Remember, you are in the process of developing a personal, highly individual way of approaching poetry writing. You want to develop the most effective one possible. Discuss what you have learned about your writing with other students. Find out what they have learned about their own writing. They may have discovered something which will be valuable to you. If your class is small enough to make it feasible, have your instructor open a discussion centering on what everyone has learned about poetry writing. Remember, however, it will not be possible, let alone desirable, to find some one best way of writing poetry applicable to all or even most of the students in your class. Each student will have to find his own way. Also, one can never feel secure that now he knows the best way to go at writing poetry. There is always something new to learn. Go on to the next section.

KINDS OF POETRY AND TECHNIQUES

Having completed all the work up to here, you should now have begun to gain a personal insight into poetry writing. You may, by this time, have written some very nice poems, or you may not, but at least you have begun to see what is involved in writing a poem and how you can best go about it. You have only started learning about poetry, however. You have barely crossed the threshold into the vast world of poetry.

The exercises up to here showed you how to recognize potentially poetic material, how to approach it and how to begin manipulating it, moulding it into poetic form. It guided you toward understanding your

own relationship to the material, words and ideas, you must use in your writing.

The next section will deal with some specific forms of poetry and with special poetry writing techniques. It is not possible within the scope of this book to teach all the forms and techniques. There are simply too many of them. Rather, we will attempt to make you familiar with a few of them, show you how to use them and help you integrate them into your general view of poetry writing.

In the following sections you will find a great many more techniques and forms listed and briefly explained or defined. You may find it helpful to familiarize yourself with this list, either now or after you have completed this section of the program.

We urge you to read poetry on your own. It is only by reading a great many poems, by many different poets, that you will finally learn what it is you wish to write. Further, you can know all the techniques which have ever been employed, but it is only by seeing what others have done with them, how other poets have worked their magic with them, that you can hope to find original ways of using them yourself.

As in earlier sections you will be asked to write many pages of material as you work through the following segment of the program. It is only by writing, by employing what skill you have already developed and applying it to new problems that you will continue to learn. Though much writing is demanded by the program, it is only a minimum amount. Students who are truly interested in learning to write will benefit by doing much more than is required for completing the program. They should write endlessly on their own.

HAIKU AND TANKA

NOTE:

The haiku is an original form of poetry. It consists of three lines containing five, seven, and five syllables, respectively. Because of its extreme brevity it is a difficult form to use in English. It has, however, experienced a considerable vogue during recent years.

In the oriental languages the haiku is a very rich form. It has existed for several hundred years and through the period of its development a system of symbols has evolved, key words and images, each of which represents a wealth of ideas. Because of this oriental haiku are difficult to translate into English. When translated they seem to require much more space to communicate their meaning. The reason for this is that no corresponding system of symbols exists in English.

Of course the English language and the Western culture are both rich in symbolic value, but the symbolism has not been so rigidly formalized. In English the poet cannot be so absolutely certain of his symbols as can, say, the Japanese poet writing a haiku. Most of our symbols can be interpreted in many ways while for each of the traditional oriental haiku symbols there is only one correct interpretation. This also makes it more difficult to write original haiku in English. Because haiku are so short they are compelled to use symbolic values if they are to communicate at all.

It is because of the difficulty of writing them that haiku are a good training exercise. In the attempt to write haiku the student will be forced to examine the language for its most poignant modes of expression. If he is to write a successful haiku he will have to make every word count toward the total effect of the poem. There is no room for extraneous words or ideas.

(Traditionally, haiku deals with scenes of nature. No mention of mankind is allowed, nor any allusion of human impact on nature. Senyu is a form identical to haiku in every respect except that it deals with people, never with nature. For our purposes we will disregard this distinction, considering, as is often done among poets writing in English, that both forms can be considered valid haiku.)

40. Read through these haiku several times until you feel familiar with the form. Remember there are three lines in each. The first and last lines contain five syllables, the middle line contains seven. Pay particular attention to the use of punctuation. Since the haiku allows so few words, the imaginative use of punctuation can be a great help in communicating. When you have finished, go on to frame 41.

Each fugitive wave
Flings free, sprawls, sighs--is sucked back
to a restless grave.

Winged with fragile steel,
bright patterns, clothed in motion,
reinforce the air.

O beautiful blue
Dawn! Now I hear men crying
Under a strange sky.

Raketeeth uncluster
lackluster autumn leaves...and
monopoly bills!

Even flowers die--
the child wandering can hear
how the garden cries.

41. Return to your free written material from frame 9, the poems from frames 37 and 38, or your other poems, and select three bits which seem most likely to yield values usable in the haiku form. Don't hesitate to use one or more of the responses you used for your earlier writing if they should seem most appropriate. See if you can write a haiku from each of the three responses. Use one page for each poem. Experiment. Try different ideas with each response. Make several tentative drafts of each. When you have finished go on to frame 42.
42. Now go through what you have written. Think about the poems you have written from each bit of material. Make a notation of what you think each poem is about and which tentative draft from each bit of material is the best effort. Then go on to frame 43.
43. Now discuss your haiku with other members of your class. Find what other students think
 - a. your haiku are about,
 - b. are your best haiku,
 - c. are your best uses of language and ideas,
 - d. are your most effective uses of punctuation.

Record what other students think about your haiku, then go on to frame 44.
44. Compare what you wrote about your haiku in frame 42 with what other students thought about them in frame 43. Did the other students all agree with you? Probably many of them did not. In what ways did they disagree? Why? Were they right or were you? By comparing your ideas with the ideas of other students you should be able to re-evaluate your haiku. Which ones now seem best? Why? What are they about? Choose your best haiku. Answer the following questions about it. Then go to frame 45.
 - a. Does the poem fit perfectly into the haiku form?
 - b. Which words, groups of words or lines are most pleasing to read and say?
 - c. Which least pleasing?
 - d. Is the punctuation effective?
 - e. Can it be made more effective?
 - f. Does the poem present images?

- g. Are there trite words or phrases which need to be revised?
 - h. Is the poem cohesive, all its parts seeming to fit the whole?
 - i. Is the meaning clear?
45. Bearing in mind the questions in frame 44, revise your haiku. Then go on to frame 46.
 46. Using your other two haiku repeat frames 44 and 45. Then go on to frame 47.
 47. Choose some idea or passage from your earlier writing which will serve as the basis of a haiku. Using this material repeat frames 41 through 45. Then go on to frame 48.
 48. Repeat frame 47 using new material. Then go on to frame 49.
 49. Do one more haiku from your free writing material following the directions in frame 47. Then go on to frame 50.
 50. The three poems in this frame are examples of a form called Tanka. They might be considered a kind of extended haiku. Notice that each contains 5 lines. The first three lines are made up of 5, 7 and 5 syllables. They are in the form of a haiku while the final 2 lines have 7 syllables each. Read through these three examples until you develop a feeling for how they work. Then go on to frame 51.

Every single thing
Changes and is changing
Always in this world.
Yet with the same light
The moon goes on shining.

An old doll-maker
Wanders the dust-silent rooms
Searching among them
For painted dolls, but finding
Only cracked wooden faces.

When the sun is mine,
I will tie it to a kite
String, listen to its
Laughter, climb its white rays and
Stretch my fingers to the sky.

51. Return to your free writing responses and select three which seem likely to yield values usable in the tanka form. On the following pages write a tanka from each response. Make several tentative

drafts of each. If you would prefer you may substitute for one or more responses the haiku you have written, expanding them into tanka. If you do this use the final revisions of your haiku. When you have finished go on to frame 52.

52. Now go through what you have written. Make notations of what you think each poem is about and which tentative draft of each is the best effort. Then go on to frame 53.
53. Now discuss your tanka with other members of your class. Find what other students think
 - a. your tanka are about,
 - b. are your best tanka,
 - c. are your best uses of language and idea,
 - d. are your most effective uses of punctuation.

Use the remainder of your page to note what other students think about your tanka, then go on to frame 54.

54. Compare what you wrote about your tanka in frame 52 with what other students thought about them in frame 53. In view of any differences of opinion between yourself and the other students, re-evaluate your tanka. Which ones now seem best? Why? What are they about? Choose your best effort from frame 51. Answer the following questions about it. Then go on to frame 55.
 - a. Does the poem fit perfectly into the tanka form?
 - b. Which words, groups of words or lines are most pleasing to read and say?
 - c. Which are least pleasing?
 - d. Is the punctuation effective?
 - e. Can it be made more effective?
 - f. Does the poem present images?
 - g. Are there trite words or phrases which need to be revised?
 - h. Is the poem cohesive, all its parts seeming to fit the whole?
 - i. Is the meaning clear?
55. Bearing in mind the questions you have answered in frame 54, revise your tanka, then go on to frame 56.

56. Using the versions of your other two tanka in frame 51 repeat frames 54 and 55. Then go on to frame 57.
57. Choose some idea or passage from your other material which will serve as the basis of a tanka. Using this material repeat frames 51 through 55. If you wish to expand your haiku into tanka rather than working with new material you may. Then go on to frame 58.
58. Repeat frame 57 using new material from your writing. Then go on to frame 59.
59. Do one more tanka from your other material following the directions in frame 57. Then go on to frame 60.
60. Think about your experience in writing haiku and tanka. What seem to be the difficulties and the virtues of each form? Why do you like or dislike each form? What have you learned about writing poetry from writing these two forms? Use the remainder of your workbook page to write any thoughts you have about haiku, tanka and poetry in general which have come to mind. Then go on to frame 61.
61. Discuss with other members of your class what you and they have learned about poetry from writing tanka and haiku. Record any valuable ideas you run across. Then go on to frame 62.
62. Try some living poetry:
 - a. Choose a partner you think you can work with.
 - b. Get a stack of six 3" x 5" cards. On each card write the first line of one of the haiku you wrote above.
 - c. Put the stack of cards face down in front of you. The object of the game is to compose haiku. They don't have to rhyme. The only requirements are that the first line have 5 syllables, the second line 7 syllables and the third line 5 syllables, and that they go together to express some thought or feeling or action.
 - d. Example:

Suppose I picked a card which began:
 (5 syllables) the room is warmer.
 You would respond by making up a line of your own:
 (7 syllables) not for the turn of a knob.
 And I would conclude by making up the final line:
 (5 syllables) but the matching eyes.

We would have composed the following haiku:

the room is warmer
 not for the turn of a knob
 but the matching eyes.

- e. Make up poems from the first lines on each of your cards. When you have finished make up six more poems from the lines on your partner's cards.
 - f. If you wish, you can take turns making up new first lines on the spot, after you have gone through the twelve cards.
 - g. Use your workbook to keep a record of all the poems you and your partner write in this manner. When you have finished go on to frame 63.
63. With a new partner repeat frame 62, but this time substitute tanka for haiku. Use the first lines from your six tanka in your workbook. Use your workbook to write the 12 tanka, six from your first lines and six from your partner's first lines. When you have finished go on to the next section.

ALLITERATION, ASSONANCE, CONSONANCE AND ONOMATOPOEIA

64. Sometimes a line of poetry can be made more musical by repeating a single sound in two or more words. When the sound repeated is the initial consonant of syllables or words it is called alliteration. In the following lines, from Dylan Thomas' poem "Lament," there is alliteration in the repetition of 'b' sounds.

When I was a windy boy and a bit .

Compare it with the following line which says the same thing in a different way.

When I was a little more than a windy boy.

In the following poem the alliteration has been indicated by underlining the alliterative consonants. Read through it several times until you get a feeling for the alliteration.

She wondered if her heart were broken.
There were no lilacs in the garden
and the plum tree had not flowered.
In the moonlight the birch was pale
and around her she pulled her lavender coat
with her white hands trembling.

One of the obvious things about alliteration is that it can hardly be avoided. Alliteration occurs naturally in the language and much

effort would be required to completely purge it from any extended piece of writing.

Go back now and look through the most advanced revisions of your poems. Pick the one which seems most laden with alliteration and copy it into your workbook. When you have finished go on to frame 65.

65. Go through the poem you have copied in frame 64 and indicate the alliteration by underlining the alliterative consonants. Then go on to frame 66.
66. In order to insure that you have indicated all the alliteration, have other students read through your poem to see if they can find anything you may have overlooked. Indicate any additional alliteration which may be found, then go on to frame 67.
67. The alliteration in your poem will fall under three categories. They are:
 - a. Alliteration which is neutral, that is, which has little or no impact on either the ear or the eye and neither benefits nor detracts from your poem.
 - b. Alliteration which is offensive, is too obvious and contrived, exists for its own sake without adding to the impact, compactness or musical quality of the poem. (As it is possible to think or talk tritely, it is also possible to alliterate tritely.)
 - c. Alliteration which is beneficial, which accents and intensifies the meaning and beauty of the poem, seeming to come naturally, in an uncontrived manner from the fabric and logic of the writing.

Read through your poem again. Draw a thin line through the passages which seem offensively alliterated. Underline what seem to be the beneficially alliterated passages. When you have finished go on to frame 68.

68. Like any other aspect of the writing craft, alliteration is justified only insofar as it contributes to a better piece of writing. A poem is not necessarily better because it is alliterated. Alliteration, properly used, can contribute to the overall impact of a poem. Used clumsily or improperly it can destroy an otherwise successful piece of work.

As you confront the problem of manipulating the alliterative qualities of your poem, keep in mind the following points:

- a. Alliteration can enhance the musical quality of a poem.

- b. Alliteration can accentuate the relationship between ideas or images by repeating sounds at points which will echo the preceding idea or image.
- c. Alliteration can, by modifying the structure of the writing, make the sound of a poem echo the ideas or images it elicits.
- d. Alliteration can set parts of a poem in relief from the larger body of the piece by giving them stronger, more compelling sounds.
- e. The most effective uses of alliteration will encompass many or all of these points at once.

Go through your poem again. Re-examine the alliterative passages you indicated were beneficial by underlining. Decide what the function of the alliteration is in each instance and make a notation of it. Now do the same thing for the passages you marked as detrimental by drawing a line through them. Circle any passages in which the alliteration cannot be justified by showing that it functions toward some end. When you have finished, go on to frame 69.

- 69. Now have other students read your poem. See if they agree with your ideas about its alliteration. Whenever someone disagrees on what seems to be valid grounds make a note of it. When you have finished go on to frame 70.

70. You will now have:

- a. pleasantly alliterated lines which contribute to the poem,
- b. pleasantly alliterated lines which do not contribute to the poem,
- c. offensive alliteration which seems to have a purpose, even though the purpose is not realized,
- d. offensive alliteration which seems to have no purpose,
- e. and alliteration which seems to be neutral.

Revise your poem. Retain the pleasantly alliterated passages which contribute to the poem. Eliminate the alliteration in those passages where it does not contribute, either pleasantly or offensively. Those lines in which it contributes but offensively should be revised in such a way as to render them pleasant while retaining the function of the alliteration. Experiment with ways of revising the questionable lines. Try a lot of different things. When you have finished go on to frame 71.

71. There is a possibility that in the process of revision those alliterations which seemed neutral in the earlier version will have become meaningful, either beneficially or detrimentally, in their relationship to the newly revised passages. Think of your poem as a new piece of work, one not yet subjected to criticism, and re-examine it. Re-subject it to the processes in frames 67, 68, 69 and 70. Then go on to frame 72.
72. Make a clean copy of your poem. Then go on to frame 73.
73. Now pick from among the most advanced versions of your tanka the one which seems to have the most alliteration. Copy it onto the page following that one. Then carry it through the steps outlined in frames 65 through 72. As you revise do not lose the tanka form. When you have finished go on to frame 74.
74. Consonance is the repetition of the vowel and consonantal sounds following the accented vowel of the first word in a subsequent word or words but where the accented vowel of the first word is different than the accented vowel of the second word. The following words demonstrate consonance:

worry--hurry
 cluttered--smattered
 winter--center

The following words do not demonstrate consonance because their accented vowels are identical:

ages--cages
 sallow--shallow
 mother--brother

Assonance is the repetition of the final accented vowel sound of a word in a word or words following it but in which the subsequent consonants of the first differ from the ones in the following word. The following words demonstrate assonance:

sham--hang
aim--iade
roam--float

The following words do not demonstrate assonance because their consonants are identical:

shame--blame
aim--claim
roam--loam

In the following poem the assonance has been indicated by underlining and the consonance by circling the words in which it occurs:

She wondered if her heart were broken.
There were no lilacs in the garden
 and the plum tree had not flowered.
In the moonlight the birch was pale
 and around her she pulled her lavender coat
 with her white hands trembling.*

Read through this poem until you can begin to feel the assonance and consonance in it. Think about how it works within the poem. When you have finished go on to frame 75.

75. Make a list of ten pairs of words which illustrate consonance and ten pairs which illustrate assonance. When you have finished, go on to frame 76.
76. Check your two lists of words against the definitions given in frame 74. Discuss your lists with other students. Be certain you understand what assonance and consonance are, what they look like and how they work. Then go on to frame 77.
77. Return to your poem in frame 72. Identify any instances of either assonance or consonance in the poem. Underline the assonance and circle the consonance. Then go on to frame 78.
78. Repeat the directions in frame 77, but this time use the version of your tanka in frame 73. When you have finished go on to frame 79.
79. Have other students read the two poems you worked on in frames 77 and 78. Do they agree that you have properly indicated the assonance and consonance? Can they find any instances of either you have overlooked. Make any necessary changes and then go on to frame 80.
80. Now read through those two poems again. Listen to how the assonance and consonance works within them. Does it add or detract from your poems? Try revising both poems to make the assonance and consonance more effective. Its functions are similar to those of alliteration, that is, to enhance the musical quality of your poem (make it sing) and strengthen relationships or help set certain parts into relief. When you have finished, go on to frame 81.

* Her and were are examples of rhyme except in their relationship to there, when they become examples of consonance.

81. On the next two pages in your workbook write a new poem. Use any form you wish of five lines or more. You may derive your material from your subjective response material, or any place else. Make a special effort to utilize what you have learned about alliteration, assonance, and consonance. Carry the poem through several drafts until you have made it as good as possible, then go on to frame 82.
82. Onomatopoeia is the use of sounds to symbolize the idea or image presented by the poem or the coining of words to echo the sound of a thing presented in a poem. For instance, the line, "clip-clap, clip-clap, clip-clapping along," represents the sound of a horse's hooves. It is an onomatopoeiac representation of a horse. However, the use of this technique is seldom so obvious as this line would indicate. Read through the following poem. The obviously onomatopoeiac lines have been indicated by underlining them:

The unicorn wind
pirouettes
 against the night
 and brown leaves
swirl from the walks.

I see you running
 in the dark
 with your voice
 trailing like hounds
baying the moon
 and your mad skirts
 flailing about you.

At my windows
 you have hung
 bright satin
 and with long strokes
 you paint ballerinas
turning
 on my walls.

In the second line the word "pirouettes" sounds like the action it describes. It is an onomatopoeiac word. Say it aloud and feel how rapidly it moves from syllable to syllable. "Baying," in line 10, is another onomatopoeiac word. Say it aloud and again, feel how nearly it resembles the action it describes. "Leaves swirl," in lines 4 and 5 echo the rustling sound of dry, autumn leaves scuttling in the wind.

Because of the long vowels in "long strokes," line 16, the two words cannot be said quickly. Thus, they echo the sense of the line. Compare them with "bright satin" in the preceding line. Those words

must be said much more quickly. In lines 17 and 18 the words, "ballerinas turning" themselves turn through their syllables, though now slowly as compared with "pirouettes" in the second line.

Many of the other lines and words in the poem are faintly onomatopoeiac. The ones underlined are only the most obvious. Read through the poem until you can feel how the sound of the words reinforces the poem's ideas and images. Discuss it with other students. Then go on to frame 83.

83. Writers sometimes talk of words as having color. Frequently they are referring to the onomatopoeiac quality of words. There is a tendency for high tones to suggest light and low tones darkness, for instance. Thus the words "white" and "black" each suggest the phenomena they describe. Other words, such as "pirouette" and "baying" seem to attempt to mirror the actions they describe. Write as many onomatopoeiac words as you can think of. Discuss the problem with other students. See what words they can think of. For each word in your list write why you think the word is onomatopoeiac. When you have finished go on to frame 84.
84. Turn back to the most advanced version of the poem you wrote in frame 81. Examine it for onomatopoeiac qualities. Many should be suggested by the writing. This is likely because of the effort you expended enhancing the alliteration, assonance and consonance of the poem. It should be rich in sound. Underline any words or lines which seem particularly onomatopoeiac. Then discuss the poem with other students. Mark any you can find through discussion. Then go on to frame 85.
85. Now revise your poem. Think about how onomatopoeia can enhance it. In those parts where it seems beneficial to the poem, attempt to improve the onomatopoeia. Experiment. When the old copy of your poem becomes too cluttered with annotation recopy it. When you have done all you can go on to frame 86.
86. In this section you have experimented with the use of alliteration, assonance, consonance and onomatopoeia. Return now to earlier sections and choose more material from which you can write a poem. Write a poem of ten or more lines long in order to give you sufficient room to experiment with the techniques you have learned. Concentrate especially on using alliteration, assonance, consonance and onomatopoeia but also make an effort to utilize all you have learned in the preceding chapters. Review if necessary to refresh your memory of the material we have covered thus far. Write the best poem you can, then go on to frame 87.
87. Repeat frame 86 using other material from your earlier writing. When you have finished go on to the next section.

METAPHOR AND SIMILE

88. A metaphor is a relationship between two words, ideas or images which shows a significant similarity between them, thus changing our understanding of either or both. A metaphor is in two parts. The first, which carries the weight of the comparison, is called the vehicle. The second, the subject to which the first refers, is called the tenor. The following are examples of very simple metaphors:

- a. Hello is a fire engine.
- b. She is a city.
- c. Clouds of spun linen.
- d. The phosphorescent waves were fire curling in the dark.
- e. His broken heart is an emptiness devoid of light.
- f. Miraculous flight, this high winging bird of contemplation.

In the final example there is a complex metaphor. A metaphor becomes complex when the vehicle of the first metaphor becomes the tenor of a second. The nature of this line can more readily be seen if it is rearranged thusly: "The high winging bird of contemplation is miraculous flight."

"High winging bird" is the vehicle of the first metaphor, "contemplation" the tenor. "Miraculous flight" is the vehicle and "high winging bird" the tenor of the second metaphor. Think of the line as representing these two statements:

- a. Contemplation is a high winging bird
- b. A high winging bird is miraculous flight

In the following poem the metaphors have been indicated by underlining them. Read through the poem until you get a feeling for how they function within the poem.

The unicorn wind
pirouettes
 against the night
 and brown leaves
 swirl from the walks.

I see you running
 in the dark
 with your voice
 trailing like hounds
 baying the moon
 and your mad skirts
flailing about you.

At my windows
 you have hung
bright satin
 and with long strokes
 you paint ballerinas
 turning
 on my walls.

It is frequently useful to rearrange lines or sentences when analyzing the metaphors they contain. In lines 1 and 2 the metaphor is more easily seen if the idea is stated in this way: "The wind is a pirouetting unicorn." "Pirouetting unicorn" is the vehicle and "wind" is the tenor.

The metaphor in lines 11 and 12 is more easily seen if the line is paraphrased in this manner: "Flailing skirts are mad" (a kind of insanity).

The metaphor in line 15 is incomplete. Only the vehicle is supplied by the poet. The reader must supply the tenor. Paraphrased, with the missing tenor restored, the metaphor is: "Night is bright satin at the windows."

When you feel you understand the material in frame 88 go on to frame 89.

89. Try making up some metaphors of your own. Remember, there are two parts to every metaphor, the vehicle and the tenor. Mechanically, any two ideas or images can be made into a metaphor. The usefulness of any such metaphor will depend upon the degree of similarity which actually exists between the vehicle and the tenor.

Here is a trick to help you write metaphor. Write in your workbook a sample like the one below, but using your own material.

List words (nouns) from your poems.	Write a descriptive word for your column #1 word for each quality listed.	List another thing or object which could also be described by the quality in the middle column.
sheep	(color) white	wolf
war	(taste) bitter	bark
war	(sound) raucous	rock music
face	(action) twisted	cyprus
truth	(age) old	loaves and fish
man	(sober- ness) drunk	new-born calf
damp night	(feeling) punishing	mother
fist	(action) clenched	face

Not all the metaphors above will be poetic, but some will be fair. Thus, the following metaphors come from the list.

His face was a clenched fist.
He was a wobbly calf.
His face was a cyprus.

90. Sometimes after writing a metaphor it must have context to "make it happen" or "make it work," or "make it believable," or "help the reader to see the comparison intended." The three examples below show how the context can make the metaphor happen. Study them and then rewrite your metaphors from frame 89 by adding context to make them happen. Then go to frame 91.

His face was a clenched fist
Dying on a round pain

His walk was a new-born calf
With a careless choreography

His cyprus face
Twisted a smile

91. Read through the metaphors you have written. Discuss them with other members of your class. Be certain you have done them correctly, that you understand what a metaphor is. Then go on to frame 92.
92. The language abounds with what are called dead metaphors. These are words and phrases which have become so widely used that they are no longer generally recognized as being metaphorical. Some examples are:

nightfall
eye of a hurricane
deathly quiet
snow white

There is a certain danger in the dead metaphor. The over abundant use which has blunted our sensitivity to its metaphorical nature has also almost always rendered it trite or cliché. The dead metaphor is one of the most abundant sources of cliché and trite constructions. See how many of these dead metaphors you can bring to mind. Write them on your page. Then go on to frame 93.

93. In actual use metaphors seldom occur as directly as in the usual examples. Note the variations of the metaphors below:

His nose is a stoplight

His nose, a stoplight
 His stoplight nose
 The stoplight startled me
 His nose like a stoplight (this is a simile).

Her face is a cyprus

Her face, a cyprus
 Her cyprus face
 Her twisted cyprus face
 The cyprus stared at me

Or again note how, in a poem, the metaphor can come to life, or happen.

Twisted cyprus face
 Clenched like a fist with no pain
 Yet you must feel it.

Now go back over your own metaphors or write some new ones and experiment with the different forms illustrated above and work some into short poems. When you finish go to frame 94.

94. Simile is very similar to metaphor. It differs in that the tenor and the vehicle are identified and their relationship made obvious by the use of the words "like" or "as." Some similes are:

- a. white as snow
- b. clean as a cloud
- c. lips like rubies
- d. men as big as mountains
- e. soldiers as hard as iron

The simile is not as potentially rich in meaning or impact as the metaphor because the relationship of the vehicle and tenor are always limited by the definition implied by the words "like" and "as." "Men as big as mountains" is not as potentially rich a statement as is "mountainous men." The simile only refers to the size of the men while the later statement, a metaphor, may yield innumerable values depending upon the context within which it was used. Craggy features, for instance, might be a logical extension of the metaphor.

Go through the metaphors you have written so far and convert them to similes by rewriting them and inserting "like" or "as" in the appropriate places. Then go on to frame 95.

95. Write at least ten new similes. Make up more than ten if you can think of them, then go on to frame 96.

96. Convert the similes you wrote in frame 95 to metaphors. If you have difficulty read back through the preceding frames. If necessary, discuss the conversion process with other students. When you have finished go on to frame 97.
97. From among your earlier poems or free writing in frame 9 choose some material which suggests some metaphorical ideas. Use it as the basis for writing a poem. Structure the poem with metaphor and simile. Make the poem ten lines or more long. Extend your metaphor. In the early drafts push the metaphor extension as far as you can to "make it happen." When you have finished go to frame 98.
98. A mixed metaphor is one in which the similarity between the vehicle and the tenor is so minor or even false that the metaphor is not believable. In literature there are few taboos as great as the one against the mixed metaphor. You must be certain that any and all metaphors in your poem deal with similarities sufficiently strong to render them meaningful. This is largely a matter of judgment. Don't entirely trust yourself. Discuss your poem with other members of your class. Whenever you can identify a questionable use of metaphor or simile underline it. When you have finished go on to frame 99.
99. There are two ways of handling a mixed metaphor. You can edit it out of your poem or you can rewrite it. A reasonable first assumption is that you intended saying something even though you failed by falling into the mixed metaphor trap. The first step in approaching a mixed metaphor should be to rethink and rewrite it, attempting to make it work within the context of the poem. Only when this fails should the metaphor be discarded. However, editing out a large chunk of your poem will likely destroy the sense of it. If you must remove a metaphor you will have to heal the wound left in its place.

Begin by attempting to rewrite the mixed or marginally mixed metaphors in your poem. When you find it impossible to rectify a faulty metaphor and only then, remove the metaphor. Restore the sense of your poem by using either a new metaphor or filling the hole with lines of a non-metaphorical nature. Do this revising by annotating the most advanced version of the poem you have in frame 97. When you have finished go on to frame 100.
100. Make a clean copy of your poem. When you have finished go on to frame 101.
101. Even though you are now concentrating primarily on metaphor and simile, it is essential that you not fail to apply the other things you have learned about poetry writing. Revise your poem paying attention to alliteration, assonance, consonance and onomatopoeia, to the intensity of expression you learned in writing haiku and tanka and

the substantive questions with which you dealt earlier. Review the previous chapters and sections if your memory needs refreshing. When you have finished go on to frame 102.

102. During the process of your most recent revision you may have done damage to your metaphors and similes. It must be remembered that within the tiny, closed system of a poem any change will inevitably have its effect on the rest of the poem. Inspect the poem closely. Restore any damage which has been done. Have a last hand at improving all the parts and aspects of your poem. Recopy the poem, then go to frame 103.
103. Now have other students read and comment on your poem. Do they like it? Do they think it works? Make a notation of points at which they think it fails. Consider these points. Wherever you think they may be correct in their criticism try revising to improve your poem. Make a clean copy of your poem on the page and revise. When you have finished go on to frame 104.
104. Choose another sample of your material and use it as the basis for repeating frames 97 through 103. When you have finished go on to the next section.

RHYME, METER AND STANZA FORM

NOTE: Assonance, consonance and alliteration are considered forms of rhyme. In the present section we will confine ourselves to the more traditional forms of rhyme.

105. Correct rhyme is the repetition of the sounds in the accented vowels of words and all the consonantal and vowel sounds following and in which the sounds produced by the consonants immediately preceding the accented vowels are different. Thus, the following are examples of rhyme:

breasted	cheded
eating	feasting
spellbinder	stem-winder
viola	zola
lollard	pollard
attainable	constrainable

The following are not rhymes because the consonants preceding the accented vowel are identical. They are known as identities. Whenever there is a question as to which is the accented vowel the dictionary should be consulted:

bay	obey
ability	probability

The following are not rhymes because not all of the consonantal and vowel sounds following the accented vowel are similar:

castaway	railway
silver	deliver

Words may rhyme correctly without being spelled alike. Rhyme depends upon sound, not sight. Therefore, the following words rhyme:

date	freight
go	though

Words which are spelled alike but which do not sound the same are not correct rhyme. They are sometimes used in English verse, however, and are called eye rhymes. They are actually a form of consonance. The following are examples of eye rhyme:

cough	through
finger	singer

Read through the material in this frame until you believe you understand it, then try your hand at writing rhymed couplets. A couplet is two lines of poetry. Use only correct rhymes. The following is an example of a rhymed couplet:

The sleeping Tar would snore
And cough upon the wide sea shore.

When you have finished go on to frame 106.

NOTE:

Students who find they enjoy working with rhyme will find a rhyming dictionary an invaluable tool, particularly during the period while they are beginning to learn about rhyme. Most dictionaries will contain much technical information about the use of rhyme and versification as well as presenting for easy reference most of the rhymes of the language.

106. Now, try putting three or more rhymed couplets together in such a way that the sense of the writing proceeds from one to the next forming a single poem. Use the couplets you wrote on the preceding page or make up new ones. Write three poems of three or more rhymed couplets each. Then go on to frame 107.
107. The sounds rhyming with a preceding word need not all come from the same word. These are examples of correct rhyme:

bichloride	sore eyed
Quentin	went in

See if you can find rhymes of this sort. Use them in couplets. When you have finished go on to frame 108.

108. When the rhyme occurs at the conclusion of a line, as in the couplets you have been writing, it is known as an end rhyme. Rhymes can also occur within a line. When they do this they are known as internal rhymes. The following are examples of internal rhyme:

He did abhor, he hated war
And then a knocking lightly at the door,
The bolt unlocking more slowly than before.

The first line represents the most simple form of internal rhyme in which both rhyming words occur in the same line, one at the end of it and one preceding it. The second example shows a more complex form in which both lines of the couplet are end rhymed and the internal rhymes occur in consecutive lines.

In diagramming a rhyme scheme it is customary to represent each rhyme sound by a letter of the alphabet using A to represent the first rhyme which occurs, B for the second, C for the third and so forth. Every time a rhyme recurs it is designated by the letter first used to identify it. Thus, the two above examples would be diagrammed in this manner:

First example:	A	A
Second example:	A	B
	A	B

There are several ways in which internal rhymes might be arranged. The following diagrams suggest some of these rhyme schemes:

1.	A	B
	B	A
2	A	A
	B	A
	B	B
3.	A	B
	A	C
	C	B
	A	C

Experiment with using internal rhyme. Start with simple rhyme schemes and work toward more complicated ones. Make up schemes of your own when you have exhausted the ones shown here. When you have finished go on to frame 109.

109. There are different designations of rhyme according to the number of syllables they encompass. A one syllabled rhyme is called a masculine rhyme. The following are examples of masculine rhyme:

me	we
advance	ambulance

A two-syllabled rhyme is called a feminine rhyme:

ocean	devotion
after	rafter

Three-syllabled rhymes are called triple rhymes:

miracle	lyrical
saleable	mailable

Though rhymes of more syllables than three are possible, they are encountered infrequently. Rhymes of more than three syllables are designated by no particular term.

Go back through the rhymes you have written in this chapter. Decide which are masculine, feminine and triple. Consider the effectiveness of each kind of rhyme. Which kinds seem best suited for certain purposes? Do some rhymes tend to create solemnity while others create humorous effects? Are some rhymes too obvious, heavy sounding, for some purposes? Discuss rhyme with other members of your class. Find out what they have come to think about rhyme and how to use it. Make notes of what you think about the use of rhyme. When you have finished go on to frame 110.

110. All languages have a rhythm which is natural to them. This rhythm exists by virtue of the words and syllables within words which are stressed in normal speech. In diagraming the stresses of speech or the written word syllables are marked in two ways:

- a. (') designates a stressed syllable.
- b. (v) designates an unstressed syllable.

The art of analyzing poetry for stress is called scansion. This is a scanned and marked line:

And all your beauty stand you in no stead

Ordinary prose also has rhythm which can be scanned as has been done to this line. One of the principle differences between poetry and prose is the regularity of the rhythm in poetry.

The comparatively regular rhythm in poetry is called meter. The metric foot is the unit within which meter occurs. Meter imposes

a regular recurrence of stresses which divides a line into equal divisions. This division can best be understood as a time span. The metric foot comprises one of these time spans. The line we scanned for stress divides into feet in this manner:

And all/ your beau/ ty stand/ you in/ no stead

The foot functions in poetry in much the same manner that the measure functions in music. There are several kinds of metric feet used in English verse. The five most frequently used are:

- a. iamb ˘ / the house/ that on/ the hill
- b. anapest ˘ ˘ / and the heart/ of the earth
- c. trochee / ˘ God be/stow your/ love on
- d. dactyl / ˘ ˘ af/ter my ig/nobleness
- e. spondee // heart, stone/ fire, death

Experiment with writing each of these five kinds of lines. See if you can begin to get a feel for it. When you have finished go on to frame 111.

111. Lines themselves are designated by the number of feet they contain. The lines used in English verse are:

- a. monometer - one foot and now/
I call/
I cry/
beseech/
my God/
- b. Dimeter - two feet The stars/ that stand
above/ the hill
- c. Trimeter - three feet In all/ his glory/ spun
the vil/lain out/ his web
- d. Tetrameter - four feet I have seen/ all the stars/ in this
- e. Pentameter - five feet The house/ that in/ the val/ley
stands /is gone.
- f. Hexameter - six feet God, hell/ earth; quick/ death; cry
grasps wrenched/ life stiff/ hot scream

Thus, a line of iambs five feet long would be known as iambic pentameter. One of four trochees would be known as trochaic tetrameter. All metered lines of English verse can be designated in this manner.

On the following pages are several poems. Scan them. Copy some of them into your workbook. Mark them into metric feet. Identify the predominant meter and foot in each. When you have finished go to frame 112.

(poems for scansion)

She had a horror he would die at night
and sometimes when the light began to fade
She could not keep from noticing how white
the birches looked--and then she would be afraid.
Even with a lamp, to go about the house
and lock the windows; and as night wore on
Toward morning, if a dog howled, or a mouse
squeaked in the floor, long after it was gone
Her flesh would sit awry on her. By day
She would forget somewhat, and it would seem
A silly thing to go with just this dream
and get a neighbor to come at night and stay.
But it would strike her sometimes, making the tea:
She had kept that kettle boiling all night long, for
company.

Assault

I had forgotten how the frogs must sound
After a year of silence, else I think
I should not so have ventured forth alone
At dusk upon this unfrequented road.

I am waylaid by Beauty. Who will walk
Between me and the crying of the frogs?
Oh, savage beauty, suffer me to pass,
That am a timid woman, on her way
From one house to another!

MORNING AT THE WINDOW

They are rattling breakfast plates in basement kitchens.
 And along the trampled edges of the street
 I am aware of the damp souls of housemaids
 Sprouting despondently at area gates.

The brown waves of fog toss up to me
 Twisted faces from the bottom of the street,
 And tear from a passer-by with muddy skirts
 An aimless smile that hovers in the air
 And vanishes along the level of the roofs.

HYSTERIA

As she laughed I was aware of becoming involved in her
 laughter and
 being part of it, until her teeth were only accidental
 stars with a
 talent for squad-drill. I was drawn in by short gasps,
 inhaled at each
 momentary recover, lost finally in the dark caverns
 of her throat,
 bruised by the ripple of unseen muscles. An elderly waitress
 with trem-
 bling hands was hurriedly spreading a pink and white
 checked cloth
 over the rusty green iron table, saying: "If the lady
 and gentleman
 wish to take their tea in the garden, if the lady and
 gentleman wish
 to take their tea in the garden..." I decided that
 if the shaking of
 her breasts could be stopped, some of the fragments of
 the afternoon
 might be collected, and I concentrated my attention
 with careful
 subtlety to this end.

THE DEATH OF THE BALL TURRET GUNNER

From my mother's sleep I fell into the state,
 And I hunched in its belly til my wet fur froze.
 Six miles from earth, loosed from its dream of life,
 I woke to black flack and the nightmare fighters.
 When I died they washed me out of the turret with a hose.

THE METEORITE

Star, that looked so long among the stones
And picked from them, half iron and half dirt,
One; and bent and put it to her lips
And breathed upon it till at last it burned
Uncertainly, among the stars its sisters--
Breathe on me still, star, sister.

MUSHROOMS

Overnight, very
Whitely, discreetly,
very quietly

Our toes, our noses
Take hold on the loam,
Acquire the air.

Nobody sees us,
Stops us, betrays us;
The small gains make room.

Soft fists insist on
Heaving the needles,
the leafy bedding.

Even the paving.
Our hammers, our rams,
Earless and eyeless,

Perfectly voiceless,
Widen the crannies,
Shoulder through holes. We

Diet on water,
On crumbs of shadow,
Bland-mannered, asking

Little or nothing.
So many of us!
So many of us!

We are shelves, we are
Tables, we are meek,
We are edible,

Nudgers and shovers
 In spite of ourselves.
 Our kind multiplies:

We shall by morning
 Inherit the earth
 Our foot's in the door.

THE PRESSURES

(Love twists
 the young man. Having seen it
 only once. He expected it
 to be, as the orange flower
 leather of the poet's book.
 He expected
 less hurt, a lyric. And not
 the slow effortless pain
 as a new dripping sun pushes
 up out of our river.)

And
 having seen it, refuses
 to inhale. "It was a
 green mist, seemed
 to lift and choke
 the town."

A POEM FOR SPECULATIVE HIPSTERS

He had got, finally,
 to the forest
 of motives. There were no
 owls, or hunters. No Connie Chatterleys
 resting beautifully
 on their backs, having casually
 brought socialism
 to England.

Only ideas,
 and their opposites.
 Like,
 he was really
 nowhere.

DO NOT GO GENTLE INTO THAT GOOD NIGHT

Do not go gentle into that good night,
 Old age should burn and rave at close of day;
 Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
 Because their words had forked no lightning they
 Do not go gentle into that good night.

Good men the last wave by, crying how bright
 Their frail deeds might have danced in a green bay,
 Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
 And learn, too late, they grieved it on its way,
 Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
 Blind eyes could blaze like meteors and be gay,
 Rage, rage against the dying of the light.

And you, my father, there on the sad height,
 Curse, bless, me now with your fierce tears, I pray.
 Do not go gentle into that good night.
 Rage, rage against the dying of the light.

112. Now discuss your scansion with other students. Be certain you have scanned and marked correctly. Whenever you find an error, make certain you understand the nature of your mistake. When you are certain you understand and can apply scansion go on to frame 113.
113. Now try your hand at writing the various kinds of metered lines. Do your writing in this order:

Three lines of

- a. iambic dimeter (u / u /)
- b. iambic trimeter (u / u / u /)
- c. iambic tetrameter (u / u / u / u /)
- d. iambic pentameter (u / u / u / u / u /)
- e. anapestic dimeter etc.
- f. anapestic trimeter
- g. anapestic tetrameter
- h. anapestic pentameter
- i. trochaic dimeter
- j. trochaic trimeter
- k. trochaic tetrameter
- l. trochaic pentameter

- m. dactylic dimeter
- n. dactylic trimeter
- o. dactylic tetrameter
- p. dactylic pentameter
- q. spondaic dimeter
- p. spondaic trimeter

When you have finished go on to frame 114.

114. Experiment with making short poems of some of the kinds of metered lines you have learned in frames 110 through 113. You needn't worry about rhyming at this point. Rhyme if you wish. If you prefer, don't rhyme. When you have finished go on to frame 115.
115. By now you have begun to evolve some ideas of your own about the various kinds of meter. You will have found some relatively easy to use, others awkward. Some meters will seem suited to one kind of poetic idea, others to another kind. Make notes about what you think of the various kinds of meters. Talk to your classmates. Find out what ideas they have. Whenever they have something which seems interesting or potentially valuable make a note of it here. When you have finished go on to frame 116.
116. Now go through the poems again, the ones you have just scanned. This time indicate the rhyme schemes and any uses of alliteration, assonance, consonance, or onomatopoeia and the uses of metaphor and simile. When you have finished go on to frame 117.
117. Do your previous ideas of how to use the various techniques correspond with the uses to which these writers have put them in the poems which you scanned and marked. Discuss with other members of your class how these poets have utilized the techniques you have studied. See if you can come up with any new ideas. Note any new ideas you come across in discussion. When you have finished go on to frame 118.
118. We have already used three basic forms of poetry: the haiku, tanka and couplet. Only the couplet, however, is one of the standard English forms. The haiku and the tanka are both oriental in origin.

In the remaining frames of this section we are going to study the use of several more basic, widely used English forms. The first form we will look at is the tercet.

A tercet (or triplet) is a group of three lines. A tercet may constitute only one stanza of a poem or it may be an entire poem itself (the haiku is a kind of tercet). The following is an example of a tercet:

I saw the waning moon,
I saw my life laid waste
too quickly, much too soon.

There are only a limited number of rhyme schemes possible in the tercet. Barring internal rhyme they would be AAA, ABA, ABB, and AAB. Try writing several tercets. Use at least two of the possible rhyme schemes. Write at least one tercet each in trimeter, tetrameter and pentameter. Your tendency will be to use iambics. This is the meter most natural in English. Make a point of writing at least one of your tercets in a meter other than iambic. When you have finished go on to frame 119.

119. The quatrain is a poem or stanza of four lines. It is in this form that the ballad is written. The following is a quatrain:

Gay the lights of Heaven showed,
And 'twas God who walked ahead;
Yet I went along the road,
Wanting my own house instead.

Notice that the rhyme scheme is A B A B. There are several traditional ways of rhyming a quatrain of which this is only one. Other rhyme schemes are A B C B; A A B B; A B B A; and A A B A. Many other rhyme schemes are possible and none are forbidden.

When several quatrains are used to form a single poem they may be rhymed independently (ABAB; CDCD; etc.) or the rhyme can be made to interlock the stanzas (ABCB; CDED; EFGF; etc.)

Any meter or number of feet per line is permissible in a quatrain. However, there are some standard, identifiable forms:

- a. Ballad: 4, 3, 4 and 3 iambic feet per line.
- b. In Memoriam Stanza: 4 iambic feet per line.
- c. Rubaiyat stanza: 5 iambic feet per line.
- d. Short Meter (used in hymns): 3, 3, 4 and 3 iambic feet per line.

Try writing a poem made up of several quatrains. Choose a particular rhyme scheme, any one you wish, and maintain it through your poem. Likewise, use a consistent line length and meter. Make your poem at least three quatrains long. When you have finished go on to frame 120.

120. The sestet is a poem or stanza of six lines. The following is an example of a sestet.

Forceless upon our backs there fall
 Infrequent flakes hexagonal,
 Devised in many a curious style
 To charm our safety for a while,
 Where close to Earth like mice we go
 Under the horizontal snow.

This particular sestet is rhymed as though it were three couplets. All the lines contain four iambic feet. It is permissible to use any rhyme and meter. Often, when writing stanzas of several lines it is helpful to think of them as being two or more shorter stanzas combined. For instance, a sestet could be written as a quatrain and couplet or as two tercets. On the remainder of your page and the one following it try writing a tercet. When you have finished go on to frame 121.

121. There are two accepted sonnet forms. They are known as the Shakespearean Sonnet and the Italian Sonnet. A sonnet proceeds through two parts. The first, of eight lines, is called the octave and the concluding section, six lines, the sestet. The lines are all iambic pentameter. The rhyme schemes are as follows:

	SHAKESPEAREAN	ITALIAN
Octave	A	A
	B	B
	A	B
	B	A
	C	A
	D	B
	C	B
	D	A
Sestet	E	C
	F	D
	E	E } or { D
	F	C } { E
	G	D } { E
	G	E } { E

As can be readily seen, the rhyme scheme of the Shakespearean Sonnet follows the pattern of three quatrains and a couplet. The Italian rhyme scheme is that of two quatrains and two tercets.

In both cases the octave must be end stopped, that is, conclude with a period or semicolon. The octave introduces the theme of the poem and develops it in one direction. The sestet introduces a new development to the theme, carrying it in a different direction. In the Italian Sonnet the new theme is introduced by the first tercet and the second tercet brings it to a conclusion which resolves the poem.

In the Shakespearean Sonnet this new direction of the theme is carried by the final quatrain and resolved in the final couplet. It is sometimes helpful to think of a sonnet as explaining a problem (the octave), looking at the problem in a fresh way (first part of the sestet) and finding the solution (the final tercet or couplet).

The following poems are sonnets. The first is a Shakespearean Sonnet, the second an Italian Sonnet:

Believe, if ever the bridges of this town,
Whose towers are builded without fault or stain,
Be taken, and it battlements go down,
No mortal roof shall shelter me again;
I shall not prop a branch against a bough
To hide me from the whipping east or north,
Nor tease to flame a heap of sticks, who now
Am warmed by all the wonders of the earth.
Do you take ship unto some happier shore
In such event, and have no thought for me.
I shall remain;--to share the ruinous floor
With roofs that once were seen far out at sea;
To cheer a mouldering army on the march...
And beg from spectres by a broken arch.

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This sea that bares her bosom to the moon,
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not.--Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

Try writing a sonnet. Adhere to the sonnet form, either Italian or Shakespearean. When you have finished go on to frame 122.

122. Think about stanza forms. What have you learned from your experience with using them? Are some stanza forms more versatile than others? Are some well suited for certain purposes but not for others? Discuss stanza forms with other members of your class. Write what you

and others have learned about the use of traditional stanza forms. Think about what happens to the idea or theme of a poem as it progresses from one stanza to another. What happens if the stanzas are rhymed separately? What if the rhyme interlocks the stanzas? In what respect does an idea or theme change when it is taken from a long stanza and expressed in several short ones? When you have finished go to the next section.

TECHNIQUE AND THE IMAGINATION

123. The material and exercises in an earlier section of this program were concerned with the process of finding and manipulating poetic ideas. In this section we will work through a series of exercises designed to help the student incorporate the various technical aspects of poetry into his general writing approach.

Return to frame 9 and pick one of the subjective responses you have not yet used. Copy it in your workbook. Then go to frame 124.

124. Consider your subjective response carefully. You are going to write a rhymed poem of 14 or more lines. It is important that you have some idea of what you attempt to do. Start by jotting some tentative stanza and rhyme schemes. Do this in the manner of the following examples:

Scheme 1

1 - A
2 - B
3 - A
4 - C
5 - B
6 - C
7 - D
8 - B
9 - C
10 - D
11 - A
12 - D
13 - A
14 - D

Scheme 2

1 - A
2 - B
3 - C
4 - A
5 - B
6 - C
7 - D
8 - E
9 - F
10 - D
11 - E
12 - F
13 - G
14 - G

Scheme 3

1 - A
2 - B
3 - A
4 - B
5 - C
6 - D
7 - C
8 - D
9 - E
10 - F
11 - E
12 - F
13 - G
14 - H
15 - G
16 - H

You will note that in scheme 1 there are two quatrains and a sestet. Scheme 2 has two sestets and a couplet, scheme 3 has four quatrains. As you devise your schemes think in terms of their units. Write the poem and then go to frame 125.

125. Now write an expanded version of some of the material you picked up from frame 9. Organize it into a kind of story line, something starting, proceeding through some kind of complication, and concluding. Then go to frame 126.
126. Reconsider the tentative rhyme and stanza schemes you have written in frame 124. Do this by entering one properly rhymed word following each line designation as has been done in the following example. Use words of the same number of syllables to give a regular, metered pattern of recurrence:

1 - A gloat
 2 - B bag
 3 - C fun
 4 - A coat
 5 - B brag
 6 - C done

 7 - D fives
 8 - E click
 9 - F craft
 10 - D knives
 11 - E flick
 12 - F draft

 13 - G hot
 14 - G trot

Do this for all the schemes you have written in frame 124. Then go to frame 127.

127. Read through the word (sound) patterns of each scheme. Read from top to bottom. Read aloud and listen to the recurring sounds. If you have trouble hearing them try having someone else read them to you. Decide which ones are interesting and fun and which are not. If you haven't at least two different schemes which seem usable write some more, carrying them through the processes in this and frame 126. When you have two or more usable schemes go to frame 128.
128. The stanza and rhyme schemes you like are in units. For instance, the one we have been using is two sestets and a couplet. The progress of any poem we might write with this scheme would have to conform to that pattern. The schematic progression will dictate that the subject matter of the poem progress in a like fashion. Examine the

schemes you like in frame 124. Note the quantity of the successive stanzas (a stanza of six lines has twice the quantity of a three line stanza, etc.)

In frame 125 you have an expanded version of your subjective response. It will have to be broken into parts corresponding to the parts of any stanza pattern. On the two pages following that one write a segmented version of your expanded response to conform to the stanza pattern of each of your tentative schemes. When you have finished go to frame 129.

129. Now think about the material in the various segmented versions of your expanded subjective response you have written in frame 128. Try thinking of each as it will be fit into its corresponding rhyme and stanza scheme. In frame 115 you have written notes concerning the uses of meter. Read through those notes again. Then return to this frame.

You must choose a meter for your poem. Read through the segmented responses and the stanza and rhyme schemes again. Get a tentative idea for each and make a note of it. Then go to frame 130.

130. For each tentative rhyme and stanza scheme which you have retained you now have a segmented version of your subjective response material and a tentative meter. Making the final judgment about which of these combinations to use for your final poem will ultimately rest upon how you feel about what you want to write. It is important that you have as much experience as possible with the material at hand before you make your final decision.

Try the following experiment with each of your combinations. Write the rhyme and meter scheme for each in a vertical fashion as was done with the example in frame 126. Then, either using the rhyming words you used in response to frame 126 or new words, construct one foot of the tentative meter for each line as has been done in the two following examples:

Iambic

1 - A I'll gloat
2 - B the bag
3 - C the fun
4 - A I'll coat
5 - B and brag
6 - C when done

7 - D at fives
8 - E I'll click
9 - F my craft
10 - D with knives

Anapest

1 - A and I'll gloat
2 - B with the bag
3 - C oh the fun
4 - A that I'll coat
5 - B when I brag
6 - C and am done

7 - D now at fives
8 - E I will click
9 - F with my craft
10 - D and with knives

11 - E and flick	11 - E to the flick
12 - F your draft	12 - F of your draft
13 - G so hot	13 - G in my hot
14 - G I'll trot	14 - G pounding trot

When you have finished go on to frame 131.

131. Now you can simulate a whole tentative poem. Use the word "ta" to represent unstressed syllables and the word "TUM" to represent stressed syllables. For instance, were we to simulate the anapest example in frame 130 as having tetrameter lines we would write it out in this fashion:

1-A	ta ta TUM ta ta TUM ta ta TUM and I'll gloat
2-B	ta ta TUM ta ta TUM ta ta TUM with the bag
3-C	ta ta TUM ta ta TUM ta ta TUM oh the fun
4-A	ta ta TUM ta ta TUM ta ta TUM that I'll coat
5-B	ta ta TUM ta ta TUM ta ta TUM when I brag
6-C	ta ta TUM ta ta TUM ta ta TUM and am done
7-D	ta ta TUM ta ta TUM ta ta TUM now at fives
8-E	ta ta TUM ta ta TUM ta ta TUM I will click
9-F	ta ta TUM ta ta TUM ta ta TUM with my craft
10-D	ta ta TUM ta ta TUM ta ta TUM and with knives
11-E	ta ta TUM ta ta TUM ta ta TUM to the flick
12-F	ta ta TUM ta ta TUM ta ta TUM of your draft
13-F	ta ta TUM ta ta TUM ta ta TUM in my hot
14-G	ta ta TUM ta ta TUM ta ta TUM pounding trot

It is not always necessary to use the same number of feet per line. For instance, an iambic ballad could be set up in alternating tetrameter and trimeter lines:

1-A	ta TUM ta TUM ta TUM the horse
2-B	ta TUM ta TUM was fast
3-A	ta TUM ta TUM ta TUM a course
4-B	ta TUM ta TUM came last
5-C	ta TUM ta TUM ta TUM slow brown
6-D	ta TUM ta TUM the black
7-C	ta TUM ta TUM ta TUM our town
8-D	ta TUM ta TUM off track
9-E	ta TUM ta TUM ta TUM his face
10-F	ta TUM ta TUM the truck
11-E	ta TUM ta TUM ta TUM a race
12-F	ta TUM ta TUM with luck

Experiment with line lengths for the various tentative schemes you are still considering. When you have finished go on to frame 132.

132. Each of your simulated poems in frame 131 corresponds to a segmented version of your subjective responses in frame 128. Now consider each pair carefully. Which segmented response and simulation pair seem to go together best? Choose the pair which shows the best promise of giving appropriate expression to the ideas and images which will become your poem. Copy the segmented response and the simulated poem. When you write out the simulated poem do not include the rhyming words. Replace them with the appropriate use of the words "ta" and "TUM." Indicate the rhyme scheme by prefacing each line with a letter of the alphabet as appropriate. When you have finished go to frame 133.
133. You have now chosen the material and form of your poem. Before beginning to actually write it re-examine the material. Look for actual or suggested metaphor and simile. Try to develop those metaphor and simile. Decide what their potential value may be and how they might be used in your poem. Actually write out some of it. When you have finished go on to frame 134.
134. You are writing a poem which must conform to a preconceived pattern. Lay out a page in the manner shown below, altering it to represent the particular poem you will write. (the example given below is derived from the first example simulation of frame 131.)

(Enter here the
meter and foot
requirements):

ANAPESTIC TETRAMETER
ta ta TUM ta ta TUM, etc.

(Enter here a
one line simula-
tion of the meter
and foot):

(In a vertical
line indicate
the line numbers
and rhyme re-
quirements)

1-A

2-B

3-C

4-A

5-B

6-C

(leave spaces to indicate
stanza breaks)

7-D

8-E

9-F

10-D

11-E

12-F

13-G

14-G

Utilize the entire page so that you will have ample space for the writing you will do. When you have finished go to frame 135.

135. As you write you will frequently discover the requirements of rhyme preventing your proceeding in the direction you had anticipated. When this happens you will have to either make considerable changes in that portion of your poem already drafted or you will have to alter the subject matter of your poem. Probably some middle road is the one to follow. Enter a first line in the appropriate spot on the following page and continue writing until you have a complete draft of your poem conforming to the rhyme, meter, stanza and line requirements. In a sense it is nothing more than filling in the blanks. You won't find it as simple as that sounds, however. When you have finished go to frame 136.
136. Go through the poem you have written on the preceding page. Examine it for trite phrases, trite ideas and trite rhymes. Indicate these by drawing a line through them. Then go to frame 137.
137. By annotating, rewrite the trite parts of your poem on the preceding page. Then go on to frame 138.
138. Look for and indicate all uses of assonance, consonance, alliteration and onomatopoeia by circling them. Then go to frame 139.
139. Find all uses of metaphor and simile. Indicate these by underlining them. Then go to frame 140.
140. Frequently rhymes will happen by accident. Examine your poem for any unintended internal rhymes. Sometimes these rhymes enhance your poem. Most often they will mar it. Consider any you find. Cross out those which are not decidedly beneficial. Replace them with words which do not rhyme. Then go to frame 141.
141. Consider any assonance, consonance, alliteration or onomatopoeia you have indicated by circling. Remove any which are not obviously beneficial by rewriting. Then go on to frame 142.
142. Consider the metaphor and simile you have underlined. Rewrite them when necessary to make them better function within the poem. Then go to frame 143.
143. Examine the meter and rhyme of your poem. In rewriting you will probably have altered it in places. Wherever the meter or rhyme have been damaged restore them by rewriting. Then go to frame 144.
144. Make a clean copy of your poem. Then go to frame 145.

145. What is your poem about? Base your judgment only on the version you have copied onto the preceding page. (It is no longer about what the subjective response was about.) Read carefully through your poem. Underline those parts which do not seem to conform to the general theme. Then go to frame 146.
 146. Does your poem proceed logically and smoothly through its various parts? Mark those parts which do not aid in the progressive development by drawing a line through each of the lines involved. Then go to frame 147.
 147. Rewrite the questionable parts of your poem you have indicated by drawing a line through them or by underlining. When you have finished go to frame 148.
 148. Restore any damage you may have done to the rhyme or meter. Then go to frame 149.
 149. Make a clean copy of your poem. Then go to frame 150.
 150. Now re-examine your poem. Are there any improvements you can make? Experiment with improving:
 - a. metaphor
 - b. simile
 - c. assonance
 - d. consonance
 - e. alliteration
 - f. onomatopoeia
 - g. meaning
 - h. progression
 - i. imagery
 - j. the effectiveness of the rhyme.
- Improve any other aspects of the poem you can think of by rewriting the version in your workbook. When you have finished go on to frame 151.
151. Have other students read your poem. Find out what they think about it. Whenever you feel a valid criticism has been made note it marginally to your poem in your workbook. When you have finished go on to frame 152.
 152. Rewrite your poem to improve those aspects of it you feel have been justly criticized. Then go on to frame 153.
 153. Now examine your poem for any damage you may have done to the meter, rhyme or any other aspect of it while doing the rewriting in response to frame 152. Then go to frame 154.

154. Now read through your poem a last time. Are there any improvements you can make? If so, make them now. Then go to frame 155.
155. Make a clean copy of your poem. Then go to frame 156.
156. Choose another set of ideas from frame 9. Write another rhymed and metered poem of at least 14 lines. This time refer to the instructions in frames 124 through 155 only when you cannot think what to do next. Study them first, then try to complete the poem without referring to any of the preceding frames in this section. When you have finished you have completed the program.